



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

a certain extent, but can only be partially successful at the best, since it is going to be necessary to look under two words at least.

The consequent expansion of the vocabulary forces the editor to cut down the notes—to an undesirable degree—and the mere translation of a word has to suffice for the omitted explanation. For example, a proper and intelligent distinction between *alcalde* and *corregidor* (p. 167: 4: 5) is impossible for the student. Then, too, a text is going to be read in all sorts of places—some well supplied with books of reference, some not—consequently the student, when confronted with such words as *Limbo* (p. 136: 10), *Gestas* (p. 143: 15), *Apostólicos* (p. 143: 22), is often unable to get a proper idea of the word, or may be unable to decide for himself among the various explanations offered. At all events he will be obliged to take some of the time that all instructors desire spent on the preparation of the lesson, to study out the references, for some of which it will be necessary to consult several books. (I have not yet found *Manzanedo*, p. 49: 17).

The method of having a body of notes after the text, in which all unusual points may receive attention, this to be followed by a clear and simple vocabulary, seems to offer the most satisfactory type.

In the text under consideration, grammatical notes are largely omitted. One construction, which receives an almost disproportionate amount of attention, is the use of the future to express present probability. This is even extended to include *encontrará* (p. 46: 16), although this form is a true future—for Rey has not yet seen the church. On the other hand, *acogiera* (p. 134: 14) is passed over in silence, and yet it is a construction which will trouble the student.

Two expressions which should be more fully explained are—*media onza* (p. 109: 11) for which no value is given in the vocabulary, and *Cirio Pascual* (p. 108: 30), where no indication is given of the appositeness of this nickname.

Correr (p. 37: 1) is given in the vocabulary as “to raise or lower” of curtains. There may be curtains in Spain which move thus, the writer has certainly never seen any. They slide or run.

The notes to the ballad extracts on p. 188 tell

us that “The words in this extract were really pronounced by Roland,” but we must avow to considerable scepticism on that point, although they might have been, of course—in the O. F. equivalent.

In the note to line 7, p. 214, it might have been well to quote the proverb alluded to—*el comer y el rascar, todo es empezar*.

Are omitted from the vocabulary—*cabecilla* (p. 170: 8), and *se = le* (of frequent occurrence).

The vocabulary is incomplete in the following cases: *verdad* (p. 46: 15) (sc. *es*); *poco á poco* (p. 47: 8); *allá voy* (p. 111: 33); (*ir = to come* in such locutions); *partida* (pp. 143: 21, 144: 2) means *bands of rebels*; *so* (p. 180: 19) = *whoa*; *país* (p. 231: 30) = *district*; *que para haber confesado*, etc. (p. 222: 4-5); *te estes portando* (p. 222: 5) = *you are going it*.

The sense of the phrase, *No le deseo mal ninguno á ustedes* (p. 167: 27) seems to call for *No les deseo*.

The publication of this text makes available to a much larger number a book of capital importance for the study of modern Spanish literature and for the understanding of the Spanish character of all times. The intolerance and narrowness of the Spaniard, outside a limited educated circle, in his political, ecclesiastical, and personal relations is clearly and dramatically presented. And the text in question, with its exhaustive vocabulary, is well fitted to extend the use and knowledge of this masterpiece.

FREEMAN M. JOSSELYN, JR.

Boston University.

ITALIAN TEXT.

Goldoni, Il Vero Amico, with introduction, notes and vocabulary by Professors J. GEDDES, JR., and F. M. JOSSELYN, JR., of Boston University. Boston, D. C. Heath and Co., 1902. 12mo, pp. xii, 118.

This text has been edited on the same plan as *La Locandiera*, which the same editors brought

out in 1901, and which was reviewed in detail in these columns (April, 1902). The editorial work has, however, been more carefully done. The misprints are, comparatively, few and harmless; we note: *lizenzio* for *licenzio*, p. 8; *belleza* for *bellezza*, p. 18; *como* for *come*, p. 84; *ha* for *ho*, p. 86, line 30; *bizzarría*, with accent, p. 39, line 2, and without accent, line 16 (if a system of accentuation be adopted, it should, of course, be carried out consistently). The editors have not yet learned the art of making their vocabulary complete, for the following words are lacking: *affetto*, *allora*, *forse*, *miseramente*, *offrire*, *scambio* (or *iscambio*), *Spagna*, *vantaggio* (although given under *giuocatore*). Under *perchè*, the meaning "in order that" (p. 50) should be added. "Too long" is not merely misleading but wrong as a translation for *vedere l'ora*, for *non vedere l'ora* has that meaning, or something like it. The notes, few and brief, are nearly all of the kind that could equally well be put in the vocabulary. The introduction is adequate, and the book as a whole is a useful addition to the texts available for beginners in Italian.

In this connection, it is a pleasure to note that the editors have taken account of the criticisms that have been made on *La Locandiera*, and are bringing it out again in a carefully revised edition. This is a much better play than *Il Vero Amico*, in which some of the characters are mere caricatures of well-known characters of Molière, and in which the ending is illogical and weak. Yet both plays are extremely bright and amusing; either one furnishes the best possible sort of reading for the class-room, or for private study of Italian.

K. MCKENZIE.

Yale University.

CORRESPONDENCE.

To the Editors of Mod. Lang. Notes.

I should like to add to Mr. Chase's useful list of plays, written wholly or in part in heroic verse, being Appendix D of his *English Heroic Play*, Charles Hopkins' *Friendship Improved or The Female Warrior*, George Granville's *British Enchanters*, and Thomas Otway's *Titus and Bere-*

nice. Hopkins' play is like *Boadicea* written altogether in heroic verse; and the author was not far astray when he said that "the Rhime was the only thing that recommended that; and for ought I know the only thing too, that can recommend this." The Dedication "to Edward Coke, of Norfolk Esq." is dated "Londonderry Nov. 1st, '99," and the play was printed for Jacob Tonson in 1700. It is mentioned by Ward, Vol. III, p. 431, who dates it 1697, evidently a misprint for 1699, since Hopkins says in his Dedication that he was unaware what success the play would have. Granville's play is semi-operatic and Otway's is merely a version of Racine's *Bérénice*. *The Destruction of Troy* by John Bankes (1679) is partly in heroic verse.

JAMES W. TUPPER.

Harvard University.

To the Editors of Mod. Lang. Notes.

DEAR SIR:—In a recent issue (*M. L. N.*, XIX, 61), Professor Gummere cites the Latin rhetorician, Cornelius Fronto, as evidence to prove that the distinction between *poema*, *poetica*, *poeta*, and *poesis* antedates the Italian critics of the Renaissance, and to corroborate Professor Saintsbury's assertion that I "had gone too far" in ascribing the origin of these phrases to Maggi and Scaliger. The distinction itself, however, antedates even Cornelius Fronto; in speaking of its origin I pointed out five years ago that it seems to be "an elaboration of two passages in Plutarch and Aphthonius" (*Literary Criticism in the Renaissance*, p. 27). The interesting citation from Fronto, who belongs midway between Plutarch and Aphthonius in point of time, serves to indicate that the distinction was a commonplace of the Classical rhetoricians. Salviati, Bernardo Tasso, and many other writers of the sixteenth century employ kindred definitions; but all this does not necessarily vitiate my original contention (*op. cit.*, p. 278, n. 1) that Ben Jonson probably borrowed the phrases from Maggi or Scaliger.

Very sincerely yours,

J. E. SPINGARN.

Columbia University.